



SCHOOL OF MUSIC

Presents

## Spring 2024 24-Hour Composition Competition

Wednesday, April 3, 2024

7pm

PepsiCo Recital Hall

### Program

Forevermore

Kyle Cornelison  
b. 2004

Kyle Cornelison, piano, keyboard, leap motion controller and other electronics

A Chronological Shift

Skyler Cloyd  
b. 2004

Skyler Cloyd, piano

The Seasons

Maddie Purvis  
b. 2003

Maddie Purvis, flute  
Annika Jonson, piano

Continuance

Benjamin Lindley  
b. 2004

Alex Cadenhead and Jack Grimm, trumpets

Diego Solis, horn

Nick Shea, trombone

Zoie Pilate, tuba

TBA, violoncello

Vote for your favorite: [https://docs.google.com/forms/d/e/1FAIpQLScXvFFGT7ILyASH8-SDRhvLrtjeo5mVD502iuax9RaaHPWssw/viewform?usp=pp\\_url](https://docs.google.com/forms/d/e/1FAIpQLScXvFFGT7ILyASH8-SDRhvLrtjeo5mVD502iuax9RaaHPWssw/viewform?usp=pp_url)

## **Program Notes**

### **Forevermore – Kyle Cornelison**

When I received the prompt for this semester, I was immediately intrigued and began thinking of what I could compose. When I got back to my dorm, I dropped off my stuff, and then took a walk outside. The sky was clear of clouds, and even with the absurd amount of light pollution in the DFW area, the higher magnitude stars are still visible. Something about looking into the endless void of space is incredible to me—I see God's work in the stars. I walked back, turned on my computer and began to sketch out a couple of ideas—none of them really stuck—except for one. I did something with the pitch bend on my keyboard and I liked the effect it created. I then went to sleep and got up before the sun. It would be a long day of composing, so I got breakfast out and watched the sun rise over the water in a nearby park I found—all the while thinking of ideas.

I decided to go with a three-movement approach in my interpretation of the prompt, each reflecting the past, present, and future, respectively. The first movement, Memory, deals with nostalgia. I used a big, sweeping drone, and at one part, you will hear a familiar tune that I will play in the drone's harmonic series, which makes it sound far away, as if it is being recalled by memory. At the end of this movement, you will hear the idea that I liked with the pitch bend.

The second movement, Entropy, which is for solo piano, reflects the unpredictable nature of the present, and the increasing entropy and disorder in the universe. I use multiple key centers to show how everything around us can change in an instant. At points, I also play with time, both for the nature of the prompt, and because it sounds cool (I think).

Now, outside, the sun was setting. Soon I would see the stars again—I took another walk. In some way, the vast expanse space and the concept of the future are similar to me. I decided to call this movement "Ad Astra", which is Latin for 'to the stars'. I go back to using electronics for this movement, and indeed - this is the most texturally dense of the three movements. It is ethereal, and later, epic. At the end, I will improvise on the piano. I feel that this showcases the nature of the future in that no one can know for certain what it will hold. I do not know what I will play when the time comes, but I cannot wait to see and hear and live it.

I hope you enjoy this piece!

### **The Seasons – Maddie Purvis**

The Seasons is a four movement piece with each movement being a short journey through Spring, Winter, Spring and Summer. In writing this piece for the 24-hour Composition Competition, I conveyed time's progression in nature and utilized contrasting elements in music to further elaborate my experiences at different times throughout the seasonal calendar.

In the first movement, Fall, I write sweet melodies that are communicated between the flute and piano. This paints a picture of leaves falling from the trees and the warm comforting aesthetic of nature. Towards the end of the movement, as time progresses to

winter, I modulate using darker tones that conflict with the warmth established in the beginning of the piece.

In the second movement, Winter, I begin with the flute utilizing extended techniques to convey the sounds of harsh winds outside as if the listener is sitting in a cabin in a forest experiencing a light snowstorm. Eventually the listener can hear a more subtle shift in the middle of the piece as the season begins to blend towards spring.

In the third movement, Spring, I use rhythmic elements, phrase structures and melodic interplay between the flute and piano to demonstrate the sounds of birds chirping in the trees. With a major shift to a brighter more mellow sound, I convey the experience a listener would hear if they were walking through a garden or through the woods.

Finally, in the fourth movement, Summer, I based this movement off of Fourth of July and fireworks. With the piano in the lower register playing fourths, fifths and octaves and the flute in the 3rd register, I establish the patriotic energetic feeling of summer. To add, I add flourishes in the flute part to express the joy and excitement that summer and the “brightness” it brings.

Not only did I explore new writing styles in composing The Seasons, but I also kept the piece fun for the performers and the audience.

### **Continuance – Benne Lindley**

When I approached the prompt for this work, I was fixated on the terminology of “the ever-changing nature of time.” When I look back on how much my life has changed throughout time, I cannot help but fixate on how, in spite of everything that has transpired throughout my life, I am ultimately still myself. No matter what happens in life, time continues to move forward. My goal was to capture this essence of continuance in the music I wrote. Throughout the piece, the bowing of the vibraphone is heard, which is able to create this eerie timbre representing that ever-so distant nostalgia we feel in our lives. Despite the oddity of the meter and the dissonant melody of the vibraphone, the listener gradually becomes accustomed to the continuation of the vibraphone, just like we all become accustomed to the fluidity of time moving forth. While the brass players gradually join in and create chaos, the unique timbre of the bowed vibraphone moving with the French horn continues. As the piece climaxes, the duple against triplet rhythms clashing against each other invoke this confusing feeling of time culminating, but even after the brass quintet resolves, the ostinato of the horn and vibraphone continues until all that is left is the eerie vibration of the vibes.